

The
Cleveland
Museum
of Art

April

Members Magazine

Current Exhibitions

Cover: Detail of
Maya Patron Deity
from Peten,
Guatemala, AD
300–450. Ceramic,
h. 57 cm. John L.
Severance Fund
94.12



Bronze Lebes
(cauldron) with a
Figure of a Satyr or
Pan. Late Hellenis-
tic (Roman?), 50–1
BC. Collection of
Barbara and
Lawrence
Fleischman.
From *A Passion for
Antiquities* (closes
April 23)

*A PASSION FOR ANTIQUITIES: ANCIENT ART FROM THE
COLLECTION OF BARBARA AND LAWRENCE FLEISCHMAN*

Through April 23, Special Exhibition Galleries
More than two hundred works from a great private collection

*SHELBY LEE ADAMS PHOTOGRAPHS:
APPALACHIAN PORTRAITS*

April 7–June 4, Gallery 105
Uncompromising images made in collaboration with
their subjects

GREEK ISLAND EMBROIDERIES

April 21 through 1995, Gallery 106
Treasures of a vanished folk art

FOCUS: FIBER

April 19–June 18, Lower Level, Education Wing
Juried exhibition of the Textile Art Alliance

From the Director

Dear Members,

As you read this letter, our representatives in Washington will still be debating the merits of three federal agencies that have helped this museum and countless other cultural institutions bring the profound experience of great art to audiences across the land. While the discussion is fueled by fiscal concerns—and while the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services, like all other dispersers of federal dollars, must share in the burden of balancing the budget—there is a danger that the cultural funding agencies will be victims of false rhetoric about “elitism” and fiscal irresponsibility.

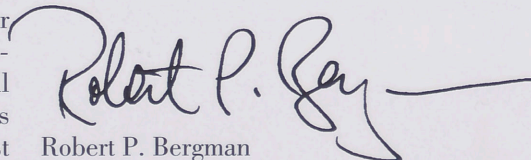
Programs assisted by the NEA, NEH, and IMS are anything but elitist. Funding from these agencies helps bring high-quality arts events to wider audiences—to people who in less-enlightened times may have been offered little exposure to the arts. This is the exact opposite of elitism. In budgetary terms, a strong case could be made that, as its real funding has declined by close to 50% since 1979, the NEA has already done its share of belt-tightening. Moreover, contrary to what many of those opposed to federal funding for the arts and humanities are suggesting, the majority of Americans support such funding, which acts as seed money to engender broad financial support. This year alone: *African Zion: The Sacred Art of Ethiopia*, which will conclude its national tour at the museum this autumn, offers Cleveland audiences the finest

ancient and medieval religious art from Ethiopia—thanks to support from both the NEA and NEH, as well as the Ohio Arts Council and private donors. *Visions of Love and Life, Pre-Raphaelite Art from the Birmingham Collection, England*, opening next month, is supported by the NEA, an indemnity from the Federal Council on the Arts and the Humanities, and private donors. The forthcoming publication of the first catalogue of the museum’s Egyptian collection is made possible by seed money from the NEA.

I ask you to let your representatives know that NEA, NEH, and IMS funds generate many times their weight in benefit to our communities. This support helps us provide our many audiences access to excellence. You can call 1-900-370-9000 for \$1.99 per minute (9:00 am to 10:00 pm EST) to send a message to your two Senators and your Representative (callers must be 18).

While we’re on the topic of support, check page 14 for a rundown of the museum’s affiliate groups, each organized around a particular area of the museum’s activity. You may find membership in one of these an especially rewarding way to participate in the life of the museum.

Thanks.



Robert P. Bergman



Sight-impaired visitors encounter a masterpiece of Egyptian sculpture in the exhibition *Egypt's Dazzling Sun*, one of many exhibitions that would have impossible without federal funding



Young Ruler and
Patron Deity,
Maya, Peten, AD
300–450. Ceramic:
ruler, h. 59 cm;

deity, h. 57 cm.
John L. Severance
Fund 94.13, 94.12

From the Heart of the Maya Realm

The most elegant, refined art style in all the New World was created by the ancient Maya, whose civilization attained its height between AD 250 and 900. Fully literate, with a hieroglyphic writing system that is still being deciphered, the Maya were also skilled astronomers and mathematicians whose calendrical calculations spanned thousands of years. The large geographic area inhabited by the ancient Maya (which today includes portions of Mexico, Guatemala, Honduras, Belize, and El Salvador) was never politically unified. Similarly diverse, Maya art includes many recognizable regional styles.

In 1994 the Cleveland Museum of Art acquired two large and elaborate ceramic sculptures made in the heart of the Maya realm, the Peten region of Guatemala. The best-known Maya art is essentially two-dimensional (low-relief sculpture, mural paintings, and paintings on cylindrical pottery vessels), but the museum's new sculptures are modeled fully in the round. Having added these pieces to an already superb assemblage, Cleveland can now claim the finest collection of Maya art in the United States.

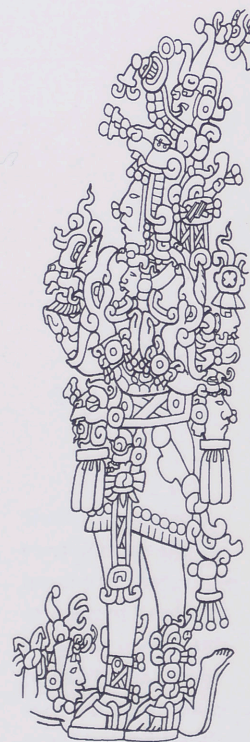
One of the sculptures represents a young man dressed as a ruler or prince. The second figure is a deity with a human body, serpent tail, and grotesque face. Each figure sits cross-legged atop a domelike base that once served as the cover for a decorated cylindrical basin. In their complete original form, the sculptures probably held precious offerings or were used as incense burners. Burning copal incense was an important part of many ancient Maya ceremonies, including royal accessions and funerals. The lack of soot inside the figures suggests no more than very brief use,

however. Fired at a relatively low temperature, the clay figures are fragile. Only burial in a protected environment, such as a vaulted tomb or a sealed cache chamber, can explain their survival and excellent preservation.

The two sculptures were created in the first half of the Maya's great florescence, probably between AD 300 and 450. Elegant in form and gesture, with delicately modeled and painted facial features and accoutrements, Cleveland's new sculptures qualify as two of the great masterpieces of Early Classic Maya art. The young ruler wears a fringed jaguar-skin kilt, a broad belt ornamented with disks and crossed bands, and a beaded loin-cloth. His jade jewelry includes elaborate earspools and a necklace with a pendant shaped like a bird's head. Two flat serpent heads of mysterious function or meaning project from behind the young ruler's arms. His ornate headgear consists of a monstrous face, which in turn wears a beaded diadem with a stylized central flower.

Kilt, belt, and beaded head-dress of nearly identical form are worn by the ruler portrayed on the Leiden Plaque, an incised jade celt that once dangled from a Maya lord's belt. This axe-shaped implement bears an inscription that records the ruler's accession to the throne on September 17, AD 320. The ruler portrayed, whose name has been translated "Moon Zero Bird," is thought to be from Tikal, the greatest city of the Maya Early Classic period.

An even stronger piece of evidence linking Cleveland's sculptures to the vicinity of Tikal is another Early Classic effigy vessel, on loan to the Snite Museum, Notre Dame University. This figure, which closely resembles Cleveland's



Jade plaque (left) and line drawing of its incised image, now in the Rijksmuseum voor Volkenkunde in Leiden, Holland, but thought to be from Tikal

Two great
masterpieces of Early
Classic Maya art

young ruler in pose and costuming, rests on a basin shaped like the Tikal emblem glyph's tied bundle. Painted on his headdress is another hieroglyph that can be translated "Great Jaguar Paw," the name of a Tikal king thought to have reigned from about AD 317 to 378 (such an extraordinarily long reign suggests that two rulers could have used the same name glyphs). The Snite Museum portrait of Jaguar Paw was probably commissioned by the great king himself or by one of his descendants in the fourth or fifth century. Cleveland's effigies were likely manufactured in the same workshop, although subtle differences imply that they are by different hands.

Despite its human shape, the second ceramic figure is clearly supernatural. In addition to a monstrous, animal-like face, the deity has a tail in the form of a writhing, bearded serpent studded with disembodied eyes. The oval markings on the arms and legs are conventional symbols of supernatural status. The deity sculpture is a mate to the young ruler, as indicated by the similarities in pose, costuming, and hand gestures. In addition, the monstrous visage in the ruler's headdress resembles the deity's face, indicating his supernatural patronage.

Like the ruler, the god wears a kilt, belt, and loincloth. Hanging from his neck is a three-lobed pendant, and small monster heads dangle from his earspools. The beaded diadem in the deity's headdress matches that of the young ruler, but it is decorated with three Jester God ornaments. The Jester God, so-called because of his three-pointed cap, is an ancient symbol of Maya royalty and is also visible on the headdress of the ruler on the Leiden Plaque.

The poses and gestures of the two Maya figures offer important clues to their interpretation. The young ruler sits upright, eyes just raised from the task in his hands. Draped across his left hand is a sheaf of drooping plant stalks. His right hand is poised above them as though he were painting or writing. A hole between his

thumb and forefinger indicates that the figure once held a brush or other implement. The leafy stalks he writes on resemble early Maya representations of the World Tree or axis mundi. Maya paper was made from tree bark, and thus perhaps the young ruler is portrayed as a primordial scribe.

In contrast to the ruler's poise, the deity figure crouches avidly over a small head cupped in his left hand. The god's raised right hand is also pierced between the thumb and forefinger, suggesting that he is painting or modeling the small head. A prominent forelock, shared by both the young ruler and the small head identifies him as the recipient of the god's ministrations. The deity himself is perhaps a monkey god; the sinuous curves of the serpent tail recall the prehensile tails of New World monkeys.

In Maya mythology two brothers were transformed into monkeys, Hun Batz (One Spider Monkey) and Hun Chuen (One Howler Monkey). The two came to be revered as the patrons of scribes, craftsmen, and musicians. Cleveland's magnificent deity figure may well represent one of these simian patrons, who bestows his blessing with the touch of his brush. Unlike most later depictions of monkey-scribes, however, the deity wears royal insignia, the belt with crossed bands and disks and the beaded diadem with Jester

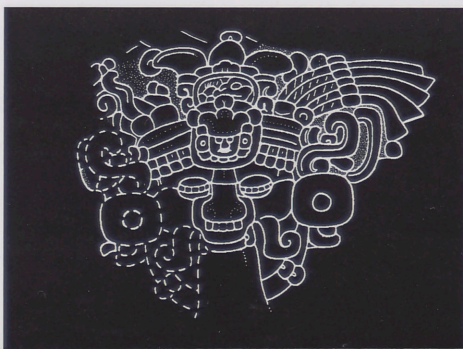
God ornaments, for example. These emblems suggest a special relationship with Maya royalty, especially Tikal's ruling dynasty.

The only other image of this deity known today is found on a stone altar or throne from Tikal. A glyph in this figure's headdress, when translated, may one day identify him by name. The young ruler, probably a member of Tikal's royal family, cannot yet be specifically identified. His ceramic portrait, however, proclaims him to have been both literate and a companion to the gods.

• Margaret Young-Sánchez, Associate Curator, Art of the Americas, Africa, and Oceania



A ceramic censer (AD 300-450) on loan to the Snite Museum at Notre Dame University depicts the Maya ruler Great Jaguar Paw sitting on a jaguar skin cushion atop a Tikal emblem glyph. Photo: John Bigelow Taylor



This reverse line drawing shows a portion of the upper surface of Tikal Altar 19 (AD 300-450), which measures more than three feet

across. The deity's face is in the center, with beaded diadem, Jester God, and name glyph above

Appalachian Portraits

Shelby Lee Adams has photographed, with honesty and compassion, the citizens of his native eastern Kentucky and neighboring states linked by the Appalachian mountains. The twenty black-and-white prints in *Shelby Lee Adams Photographs: Appalachian Portraits* were selected from a remarkable body of work created during annual summer visits over the past two decades.

Isolated from mainstream America, Adams's subjects have inherited a complex legacy of religious and cultural values. Deeply suspicious of outsiders, they are ferociously protective of their privacy. Adams grew up in the region and has an uncle there who is a well-known and respected country doctor, factors that gained him admission into their hidden world. Now his sitters provide introductions to neighbors and friends. Taking his time getting to know his subjects, Adams works with an individual or a family over a long period in order to establish the level of trust necessary to create his straightforward and penetrating portraits. Using a large-format camera, he has recorded a broad range of emotions from anger and sorrow

to love and happiness. Frequently confrontational and disturbing, his stark and candid photographs grab our attention but often require numerous readings before their complexity becomes apparent. He wants to challenge his audience as well as communicate the kinship he feels for these mountain people. Adams is not interested in a sentimental or sensational rendering of the Appalachian lifestyle but wants "to visually preserve a culture that is disappearing."

While an undergraduate art student at the Cleveland Institute of Art from 1969 to 1974, Adams began his long commitment to photography. Subsequently, he received graduate degrees in photography from the University of Iowa in Iowa City and the Massachusetts College of Art in Boston. His work has been exhibited widely and collected, and his first book, *Appalachian Portraits*, was published in 1993. Now living in Salem, Massachusetts, Adams has taught at several universities and currently works as a freelance photographer.

SHELBY LEE
ADAMS
PHOTOGRAPHS:
APPALACHIAN
PORTRAITS
April 7–June 4,
1995

• Tom Hinson, Curator of Contemporary Art



Shelby Lee Adams considers his photographs of the people of eastern Kentucky to be "in a way, self-portraits that represent a long autobiographical exploration of creativity, imagination, vision, repulsion, and salvation." *Home Funeral, Leathewood, 1990*, © Shelby Lee Adams



Right Time, Wrong Place

Alvan Fisher (American, 1792–1863). *A Calm Watering Place—Extensive and Boundless Scene with Cattle*, 1816, signed and dated in lower left. Oil on panel; approx. 74 x 102 cm. Mr. and Mrs. William H. Marlatt Fund 94.106

The action is slow and gentle. A ferry piled high with what must be nearly all the worldly possessions of two elegantly dressed women glides to a stop at a river's edge, bringing these urban travelers that much closer to their new rural home. With its pastoral imagery, this painting helped its original viewers to make sense of the great changes taking place in America during an age of ceaseless transformation. Yet it is hard to say toward what community—nestled in the central middle distance—these genteel pioneers head.

This previously unknown painting bore the title *Northumberland, Pennsylvania* when it emerged from obscurity in a London auction in 1991. The auction house did not look far in its search for a title—a label on the back reads “Northumberland. Pennsylvania/where Dr. Priestly died/1804.” A renowned English scientist, Joseph Priestly discovered gases like oxygen and carbon monoxide and invented carbonated drinks. He also held controversial opinions on America's independence (he was for it) and the Church of England (he was against it). In 1794, three years after a mob burned his Birmingham home to the ground, he left England and settled in Northumberland, some eighty-five miles from Philadelphia, where he continued his work in chemistry and became interested in land speculation.

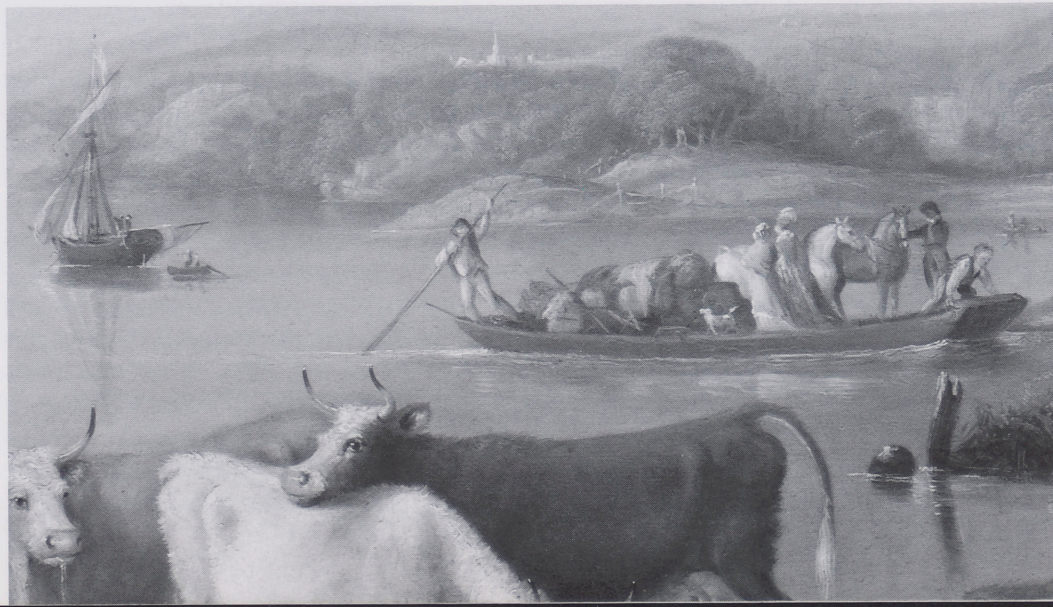
While there may have been many potential audiences for paintings depicting the place where Priestly died, there is no evidence that the twenty-four-year-old Alvan Fisher had been

anywhere near Pennsylvania by 1816, when he painted this scene. The travel notes in his sketchbook from 1815–17 mention such northeast coastal towns as Boston, Salem, and Portsmouth, and his list of paintings from the same sketchbook specifies Jamaica Plain and North River in Massachusetts, but nothing farther south than Boston. Fortunately for this art historian, Fisher inscribed the number “9” in the lower left-hand corner of the museum's new work. In his list of paintings the one with that number, *A Calm Watering Place—Extensive and Boundless Scene with Cattle*, was sold with frame to a Mr. C. C. Haven of Portsmouth, New Hampshire.

By applying the label referring to Priestly to the panel's back, someone endowed Fisher's painting with a special appeal for the scientist's supporters. The title probably also played a part in how the painting ended up in an English private collection before going to auction. Further research is needed to tell us about the work's original meanings, but at least we are now on the right course—toward New England, not Pennsylvania.

Born in Dedham, Massachusetts, in 1792, Fisher is arguably the first native-born American to have made a specialty of landscapes. Painted twenty-two years earlier than Thomas Cole's great *Schroon Mountain* of 1838, *A Calm Watering Place* has taken its place as the earliest American landscape in the collection.

David Steinberg, Assistant Curator, Paintings



Contrived harmony? Was it all smooth sailing for white boathands, well-to-do women, and African-American grooms in the early 1800s, as Fisher's painting suggests?

Lectures, Gallery Talks, A-V, and Family Programs

■ **Highlights Tours** Tuesdays, Thursdays, Fridays, and Saturdays at 1:30.

■ **Thematic Gallery Talks**, Wednesdays and Sundays at 1:30, Thursdays at 2:30, and Saturdays at 10:15.

A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

■ **A Passion for Antiquities Gallery Talks** Saturdays and Sundays, April 1, 2, 8, 9, 16, 22 at 2:30. A sign-language interpreter accompanies the gallery talk on April 2.

■ **Slide Lecture** Wednesday/5 at 8:00. *Recent Work at Aphrodisias, SW Turkey*. Christopher Ratté, Department of Classics, Institute of Fine Arts, New York University. Sponsored by the Cleveland Chapter of the Archaeological Institute of America.

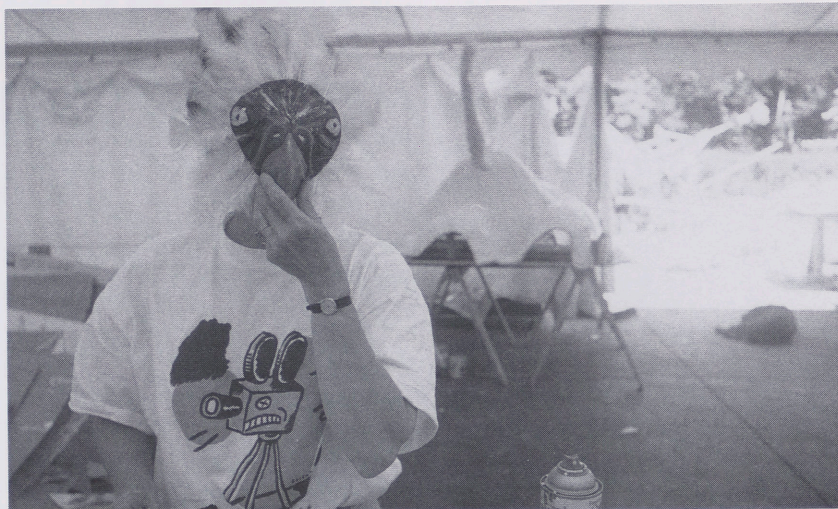
■ **Slide Lecture** Wednesday/26 at 6:00. *My Appalachia*. Shelby Lee Adams of Salem, Massachusetts, discusses the photographs he has made in eastern Kentucky during the past two decades, some of which are featured in the exhibition *Shelby Lee Adams: Appalachian Portraits*, opening April 7 in Gallery 105. Sponsored by the Friends of Photography.

■ **Textile Art Alliance Lecture** Wednesday/5 at 7:30. *Collage and Embroidery: A Visual Diary*. Maria-Theresa Fernandes. The artist also leads a workshop Thursday/6, 9:30–4:30 (registration and fee required for workshop; call 932-2966).

■ **Family Express** Free afternoon drop-in workshops Sundays/2 and 23.

■ **Storytelling** Sunday/2 at 2:00 and 3:00. *The Myth of It All*. Jos Holman of the Cleveland Heights-University Heights Public Library recounts ancient Greek and Roman myths.

■ **Films and Videos** Wednesdays and Thursdays at 12:30, A-V Center, Lower Level/Education. A series complementing *A Passion for Antiquities* continues through April 20. The next series is on American art.



Put on Your Parade Face

■ **Mask Festival** Sunday/23, 2:00–5:00 *A Circle of Masks*. Help us kick off the 1995 Parade the Circle. Free; no registration required. See calendar for details.

■ **Parade the Circle Celebration** Saturday, June 10, 12:00 noon. Join dozens of University Circle institutions and some of Cleveland's finest visual, musical, and performing artists in a unique annual community arts event. To march in the Parade, register by Wed/June 7; the fee is \$1. No commercial logos, motorized vehicles (except wheelchairs), or live animals, please. The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

■ **Workshops** The museum offers an array of workshops to help you create a parade entry. For a one-time fee (\$25/family, \$10/individual) attend as many drop-in workshops as you like, listed here. Workshops are open to all ages, but children under 16 must be accompanied by someone older. Registration fee includes parade entry. Artists assist workshop participants. For information or to reg-

ister, call ext. 483; or stop in during the first half-hour of any workshop.

■ **Drop-in Parade Workshops** Sundays, April 30–June 4, 2:00–5:00; Wednesdays, May 3–June 7, 6:30–9:30; Saturdays, May 6–June 3, 1:00–4:00. Artists assist participants in making masks, costumes, floats, and giant puppets using papier maché, cloth, and a wide variety of recycled materials.

■ **Music and Dance Workshops** Wednesdays, May 3–June 7, 7:00–8:30; Saturdays, May 6–June 3, 2:00–3:30. Bring your parade entry to life with sound and movement in workshops led by composer Sebastian Birch and choreographer Vivian Vail in collaboration with artist Penny Rakoff. BYO instrument and wear comfortable clothes.

■ **Stiltwalking Weekend** Saturday/ May 6, 1:00–4:00, and Sunday/ May 7, 2:00–5:00. Learn to walk on stilts—Canadian parade artists Brad Harley and Rick Simon show you how. Open to all—but children must be at least 10 years old and 4½ feet tall. Free with other parade workshop registration, or pay a weekend fee of \$5/person or \$12/family.

April

Details for film, music, and education programs appear in the calendar section and are subject to change. Please call ext. 273 for the latest information

Music

Right: John Weaver plays Bach, Handel, and Widor, Sunday/2

■ **Special Benefit Guitar Recital** Wednesday/19 at 8:00 *Julian Bream*. The renowned English virtuoso returns to Gartner Auditorium. Tickets, from Ticketmaster, Music of Note, and Dick Lurie, are \$20 to \$40. Call 321-6933 for information.

■ **Celebrity Organ Recital** Sunday/2 at 3:30 *John Weaver*. Music director of New York's Madison Avenue Presbyterian Church and head of the organ departments at the Curtis Institute and Juilliard School of Music plays works by J. S. Bach, Handel, Widor, and himself. Public reception follows. Free master class Saturday/1 at 10:00 at Grace Lutheran Church in Cleveland Heights.

■ **Musart Concert** Sunday/9 at 3:30 *Myriad*. Chamber music by Bartók, Schumann, and Roussel in the second of two concerts this season.

■ **Musart Concert** Sunday/16 at 3:30, Indoor Garden Court *Cantoris*. Soprano Mary Kate Cross, tenors Gary Jacoby and Oliver Söhngen, and bass-baritone Edward Powell perform music for Lent and Easter.

■ **Piano Recital** Sunday/23 at 3:30 *Balázs Szokolay*. The young Hungarian makes his Cleveland debut performing works by Mozart, Beethoven, Schubert, Grieg, Brahms, and Liszt.

■ **Harpsichord Recital** Saturday/29 at 2:00 *Michael Schönheit*. The Leipzig organist plays works by J. S. Bach and Kuhnau.

■ **Organ Recital** Sunday/30 at 2:00 *Michael Schönheit*. Works by J.S. Bach, Schumann, Mendelssohn, Karg-Elert, and Reger.

■ **Organ Recitals** Sundays/9, 16, and 23 at 2:00. Karel Paukert (with soprano Noriko Fujii Sunday/9).



■ Free admission, unless otherwise indicated. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call 421-7340, ext. 282, weekdays, 10:00-3:00.

Film



Catch *Jules and Jim*, Wednesday/12 and Sunday/16

■ **100 Years of Magic: Fine Romances** Sunday afternoons. Love and the silver screen have long been linked. April's installment in our 1995 survey of history's 50 best films offers five of the most romantic movies ever made. Quel surprise! Four of them are French: Jean Vigo's recently restored *L'Atalante*; François Truffaut's *Jules and Jim*; Marcel Carné's *Children of Paradise*; and Max Ophüls's *The Earrings of Madame de...* The fifth is Charles Chaplin's *City Lights*. Short subjects precede some features.

■ **Wednesday evenings** offer a spring round-up of new and classic films, including Bernardo Bertolucci's restored *The Conformist*; *Mazeppa*, about the French Romantic painter Théodore Géricault; *Stolen Portraits*, a new documentary on French filmmaker François Truffaut; and the original movie version of the recently remade thriller *Kiss of Death*. There's also an additional showing of *Jules and Jim* for those unable to attend the April 16 screening. Admission to films is \$4, CMA members \$3.

Truffaut lands on the other end of the lens in *Stolen Portraits*, Wednesday/12

Dance

■ **Dance Moves in the Museum** Sunday/2 at 3:00. Original dances, created and performed by Case Western Reserve University students, are inspired by various works of art and exhibit spaces in the museum.

■ **Tom Evert Dance Company** Sunday/9 at 3:00 *Revelry and Celebration*. The Tom Evert Dance Com-

pany explores the wonder the ancient Greeks found in movement, with selections from the Great Lakes Theater Festival's production of the Euripides drama *The Bakkhai* and improvisations based on images from *A Passion for Antiquities*.



S	M	T	W	T	F	S
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2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

April 1–8

Shelby Lee Adams (left, with two timber rattle-snakes and one of his photographic subjects) lectures on *My Appalachia*, Wednesday/26

1 Saturday

Gallery Talk 10:15 *Medieval Manuscripts: Light on Illumination*. Barbara A. Kathman

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *A Passion for Antiquities*

2 Sunday

Gallery Talk 1:30 *20th-Century Women Artists*. Dyane Hanslik

Film 1:30, 3:30 *City Lights* (USA, 1931, b&w, silent, music track, 86 min.). Charles Chaplin directs and stars. The little tramp meets blind girl, rich drunk. With Norman McLaren's *Pas de Deux* (Canada, 1968, b&w, 13 min.). \$4, \$3 CMA members

Storytelling 2:00, 3:00 *Jos Holman*

Gallery Talk 2:30 *A Passion for Antiquities*

Family Express 3:00–4:30 *Greek Vase-Painting Revealed*. Learn ancient techniques, then create your own artwork

CWRU Dance Company 3:00 *Dance Moves in the Museum*. Original dances inspired by various works in the museum.

Celebrity Organ Recital 3:30 *John Weaver*. Head of the organ departments of the Curtis Institute and Juilliard School, Weaver plays works by J. S. Bach, Handel, Widor, and himself; public reception after. Presented in cooperation with the American Guild of Organists, Cleveland Chapter.

4 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

5 Wednesday

Films 12:30 *Pompeii: AD 79; Pompeii: Once There Was a City* (23; 25 min.)

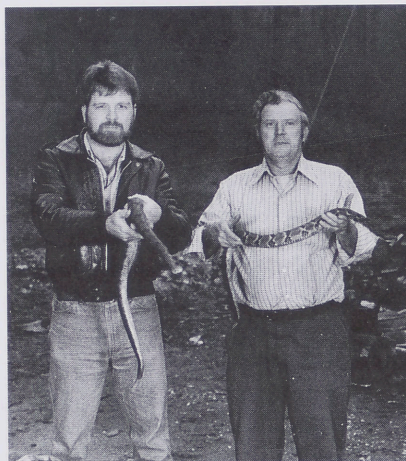
Gallery Talk 1:30 *The American Ashcan Artists*. Marty Blade

Textile Art Alliance Lecture 7:30 Maria-Theresa Fernandes

Film 7:30 *The Conformist* (Italy/France/W. Germany, 1970, color, subtitles, 118 min.). Jean-Louis Trintignant plays a homosexual seeking a normal life who becomes a fascist pawn in 1930s Italy. Directed by Bernardo Bertolucci. Beautifully shot, this new print also restores a crucial sequence. *Rated R*. \$4, \$3 CMA members

Lecture 8:00 *Recent Work at Aphrodisias, SW Turkey*. Christopher Ratté, NYU. Sponsored by the Cleveland Chapter of the Archaeological Institute of America

Spring Young People's Classes through April 29, Saturdays, 10:00–11:30 or 1:30–3:00 (no class April 15). Please call ext. 182 for information



6 Thursday

First Thursday Curatorial consultation for members only; by appointment

Films 12:30 *Pompeii: AD 79; Pompeii: Once There Was a City* (23; 25 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *The American Ashcan School*. Marty Blade

7 Friday

Gallery Talk 1:30 *Highlights of the CMA*

8 Saturday

Gallery Talk 10:15 *Painting Techniques: Tempera to Watercolor*. Dyane Hanslik

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *A Passion for Antiquities*

April 9–15

9 Sunday

Gallery Talk 1:30 *The American Ashcan School*. Marty Blade

Film 1:30, 3:30 *L'Atalante* (France, 1934, b&w, subtitles, 89 min.). Jean Vigo's lyricism infuses this revered tale of newlyweds on a river barge. With Kenneth Anger's *Fireworks* (USA, 1947, b&w, 15 min.)

Organ Recital 2:00 Karel Paukert with Noriko Fujii, soprano. Works by J. S. Bach and Andriessen

Gallery Talk 2:30 *A Passion for Antiquities*

Tom Evert Dance Company 3:00 *Revelry and Celebration*. Inspired by the wonder the ancient Greeks found in movement

Concert 3:30 *Myriad*. Cleveland Orchestra members and other musicians play music by Bartók, Schumann, and Roussel

11 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

12 Wednesday

Films 12:30 *Ancient Rome; Ancient Romans—Builders of an Empire* (11; 14 min.)

Gallery Talk 1:30 *South Italian Vases in the CMA and Fleischman Collections*.

Alicia Hudson

Film 5:30 *Jules and Jim*. (France, 1961, b&w, scope, subtitles, 104 min.). François Truffaut directs Jeanne Moreau, Oskar Werner, and Henri Serre in a love story about a free-spirited woman and two best friends. \$4, \$3 CMA members

Film 7:30 *François Truffaut: Stolen Portraits* (France, 1993, color, subtitles, 93 min.) Serge Toubiana and Michel Pascal direct, with Gérard Depardieu, Fanny Ardant, others. Profile of the filmmaker. Cleveland premiere. \$4, \$3 CMA members

13 Thursday

Films 12:30 *Ancient Rome; Ancient Romans—Builders of an Empire* (11; 14 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *20th-Century Women Artists*. Dyane Hanslik

14 Friday

Gallery Talk 1:30 *Highlights of the CMA*

15 Saturday

Gallery Talk 1:30 *Highlights of the CMA*

April 16–22

16 Sunday

Gallery Talk 1:30 *South Italian Vases in the CMA and Fleischman Collections*.

Alicia Hudson

Organ Recital 2:00 Karel Paukert. Widor's *Symphonie Romane*

Gallery Talk 2:30 *A Passion for Antiquities*

Film 3:30 *Jules and Jim* See Wednesday/12, at 5:30 for details. \$4, \$3 CMA members

Gallery Concert 3:30 *Cantoris*. Music for Lent and Easter (Indoor Garden Court)

18 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

April 23–30

Admission to programs is free unless otherwise noted

Free parking for senior citizens every Thursday

The Museum Cafe is open until 8:30 every Wednesday evening

19 Wednesday

Film 12:30 *The Story of Rome and Pompeii* (60 min.)

Gallery Talk 1:30 *A Passion for Antiquities*
Film 7:30 *Kiss of Death* (USA, 1947, b&w, 98 min.). Henry Hathaway directs Richard Widmark as a giggling psychopath in this classic thriller. \$4, \$3 CMA members

Benefit Guitar Recital 8:00 *Julian Bream*
The English master returns, thanks to Dick Lurie Guitar, WCLV-FM, and WEWS-TV, in a recital to benefit the museum's Department of Musical Arts, the Alliance for the Mentally Ill of Metro Cleveland, and the Rainey Institute. Tickets (\$20–\$40) from Ticketmaster, Music of Note, and Dick Lurie. Call 321–6933 for information

20 Thursday

Film 12:30 *The Story of Rome and Pompeii* (60 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Shelby Lee Adams: Appalachian Portraits*. Nancy Prudic

21 Friday

Gallery Talk 1:30 *Highlights of the CMA*

22 Saturday

Gallery Talk 10:15 *Drawing: Using Perspective the Renaissance Way*. Marty Blade

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *A Passion for Antiquities*

23 Sunday

Gallery Talk 1:30 *A Passion for Antiquities*

Film 1:30, 2:30 *Children of Paradise* (France, 1944, b&w, subtitles, 188 min.).

Directed by Marcel Carné, with Jean-Louis Barrault, Arletty, and Pierre Brasseur.

Voted the best French film of all time by France's film critics, this sumptuous romance focuses on a 19th-century Parisian theatre troupe. \$4, \$3 CMA members

Mask Festival 2:00–5:00 *A Circle of Masks*. Drop in anytime for this kick-off event for the 1995 Parade the Circle; artists in the museum help you make paper masks, while masked performers enliven the galleries: the Repertory Project performs two dances; Ground Zero reenacts a Greek myth; then Art Acts presents "Far Away in the Same Place," inspired by Scandinavian and African folklore. This year's Parade poster and T-shirt will be for sale

Organ Recital 2:00 *Karel Paukert*. Works by Ives, Alain, and Eben

Family Express 3:00–4:30 *Art of the Seasons: Winter Spring Summer Fall*. See the seasons through the eyes of artists

Piano Recital 3:30 *Balázs Szokolay*. Regular prize-winner, frequent performer all over Europe, and prolific recording artist, the young Hungarian makes his Cleveland debut with works by Mozart, Beethoven, Schubert, Grieg, Brahms, and Liszt

25 Tuesday

Gallery Talk 1:30 *Highlights of the CMA*

26 Wednesday

Film 12:30 *The Creative Thirties* (25 min.)

Gallery Talk 1:30 *Manifestations of Shiva*. Megan Burness

Lecture 6:00 *My Appalachia*. Shelby Lee Adams discusses his photographs, featured in the exhibition *Appalachian Portraits*

Film 7:30 *Mazeppa* (France, 1993, color, subtitles, 111 min.). Directed by Bartabas. Sensuous exploration of painter Théodore Géricault's obsession with horses. Exotic, erotic, eye-popping. \$4, \$3 CMA members

27 Thursday

Film 12:30 *The Creative Thirties* (25 min.)

Gallery Talk 1:30 *Highlights of the CMA*

Gallery Talk 2:30 *Ganesha: The Remover of Obstacles*. Kristin Baxter

28 Friday

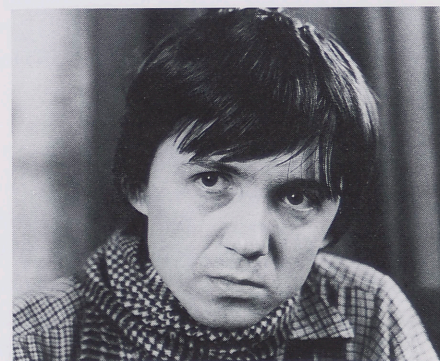
Gallery Talk 1:30 *Highlights of the CMA*

29 Saturday

Gallery Talk 10:15 *Sculpting in Clay: Rodin's Lessons*. Cavana Faithwalker

Gallery Talk 1:30 *Highlights of the CMA*

Harpichord Recital 2:00 *Michael Schönheit*. Since his mid-20s, when Kurt Masur named him organist of the Leipzig Gewandhaus, the keyboardist has played all over Europe and has been active in preserving 19th-century organs in eastern Germany. Works by J. S. Bach and Kuhnau



Balázs Szokolay, Sunday/23

30 Sunday

Gallery Talk 1:30 *Manifestations of Shiva*. Megan Burness

Film 1:30, 3:30 *The Earrings of Madame de...* (France/Italy, 1953, b&w, subtitles, 105 min.). Max Ophüls directs Danielle Darrieux, Charles Boyer, and Vittorio De Sica. Earrings passed between a husband, a wife, and her lover inspire the title of this opulent classic set in 19th-century France. \$4, \$3 CMA members

Drop-In Parade Workshop 2:00–5:00
Make masks, costumes, puppets, and floats. \$25/family, \$10/individual one-time fee (see page 10 for details)

Organ Recital 2:00 *Michael Schönheit*. Works by J.S. Bach, Scumann, Mendelssohn, Karg-Elert, and Reger



Géricault ponders big equestrians in *Mazeppa*, Wednesday/26

Affiliate Groups Participate in Museum Activities

Last year, the Musart Society gave the museum an exquisite replica of a 17th-century Italian harpsichord, which has already been used in dozens of recitals

The museum's affiliate groups offer special opportunities for CMA members to delve deeper into various activities at the museum—collecting, socializing, contributing, traveling, investigating, and learning are all parts of the experience. For the connoisseur or the novice, these groups encourage your support and involvement.

The Cleveland Society for Contemporary Art

Purpose: Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

<i>Initiation fee</i>	\$200
<i>Annual Dues</i>	\$100
<i>Contributing</i>	\$250

Friends of Photography is for museum members who are interested in photography and dedicated to the growth of the CMA photography collection.

Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

<i>Annual Dues</i>	
<i>Individual</i>	\$100
<i>Households</i>	\$150
<i>Patron</i>	\$250
<i>Benefactor</i>	\$500

For more information about these two groups, please call the museum's Department of Modern Art (ext. 405)



The Musart Society supports the great tradition of music at the museum.

Purpose: Support the Department of Musical Arts. The Society underwrites the Musart Series of free chamber music and covers part of the cost of the Gala Subscription Series. Members receive reduced prices for tickets, as well as monthly mailings of concert information.

<i>Annual Dues</i>	\$15
<i>Sustaining</i>	\$20+

For more information, please call the Department of Musical Arts (ext. 284)

The Print Club of Cleveland supports the Department of Prints and Drawings.

Purpose: Augment by purchase and gift the print and drawings collections of the museum, stimulate interest and appreciation of Old Master through contemporary prints and drawings, and encourage private collecting. Offers lectures, educational programs, sponsors annual Fine Print Fair. Membership is limited to 250.

<i>Initiation fee</i>	\$150
<i>Annual Dues</i>	\$150
<i>Benefactor</i>	\$250+

For more information, please call the Department of Prints and Drawings (ext. 241)

The Textile Art Alliance supports the Department of Textiles.

Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

<i>Annual Dues</i>	
<i>Student</i>	\$10
<i>Active</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$75

For more information, please call the Department of Textiles (ext. 256)

Young Friends, the junior support group for the CMA, is for members of the museum between the ages of 21 and 40.

Purpose: Encourage appreciation and support of the museum and the visual arts and generate funds to support the museum. Young Friends hold monthly educational and social activities and an annual gala benefit.

<i>Annual Dues</i>	
<i>Single</i>	\$15
<i>Couple</i>	\$25

For more information, please call Craig Williams, Membership Chair (871-3073)

Squat Lekythos, terracotta, South Italy. Paestum, about 350-340 BC. In A Passion for Antiquities

Foundation Support

Clockwise from near right: landscaping work north of the museum, Parade the Circle and related workshops, and Young People's Classes—all supported by foundations

The Cleveland Museum of Art is grateful for the support it receives from local and national foundations. During the past year the museum was able to provide these programs because of the generosity of the following foundations:

African-American Internship in Public Information: Black Professionals Association, Eva L. and Joseph M. Bruening Foundation

African Workshops for Teachers—Summer Institute: Martha Holden Jennings Foundation

Guide for Pre-School Children: Hershey Foundation

Landscaping Project on the North Side of the Museum: 1525 Foundation, the Sears-Swetland Foundation

Museum Sleuth Workbook - Children's Guide: George Gund Foundation, Martha Holden Jennings Foundation, McGinty Foundation

Parade the Circle Celebration: George Gund Foundation, Metropolitan Savings Foundation

Purchase of Prints by Living American Artists: Richard Florsheim Art Fund

Research on Photography Collection: Cleveland Foundation

Young People's Classes: American Express Foundation, Lincoln Electric Foundation, Thomas H. White Foundation

Nearly \$500,000 in additional support was awarded to the museum by the following government agencies:

Institute of Museum Services, a federal agency. An IMS grant in 1994 supported the general operations of the museum

National Endowment for the Arts, a federal agency. NEA grants in 1994 supported the Benin exhibition and an internship in the Education Department

Ohio Arts Council, a state agency. OAC grant in 1994 supported general operations, programs, and exhibitions



Take Note

■ As the director's letter on page 3 points out, funding from government agencies is an effective catalyst to generate the support necessary to bring great art to a broad public. Case in point: *African Zion*, which will conclude its national tour at the museum this autumn, and *Beta Israel*, currently on view at the Cleveland College of Jewish Studies, offer Cleveland audiences a rare pair of opportunities to encounter Ethiopian culture—thanks to support from both the NEA and NEH, as well as the

Ohio Arts Council, numerous foundations, and private donors.

■ **Catch a Wave!** Join the Young Friends (museum members between the ages of 21 and 40) and their institutional peers on May 6 for *Surfing the Circle: A Scavenger Hunt through Cleveland's Cultural Center*. Anyone interested in volunteering or attending, please call Craig Williams (871-3073).

■ Save the date for the Women's Council July 15 gala benefit, *A Night of Knights*.

In Search of Volunteers

Even with 350 full- and part-time employees the museum does not have all the help it needs. Fortunately, volunteering is a wonderfully satisfying way to spend time at the museum.

If you would like to learn more about volunteer opportunities at the museum, please complete this form and return it to our visitor and volunteer services coordinator, Diane DeBevec.

Yes, I am interested in volunteering

Have you ever volunteered at the museum? yes no

If yes, what tasks did you perform?

What hours, days can you be available?

Name _____

Address _____

City _____

State, Zip _____

Telephone _____

Membership number _____



Members Magazine

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Museum photography by Howard T. Agriesti and Gregory M. Donley

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11150 East Boulevard at University Circle
Cleveland, Ohio 44106-1797
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Dated Material Do Not Delay

Admission to the museum is free

Telephone

216/421-7340
TDD: 216/421-0018
Special exhibition info: 216/421-0232
Museum Store: 216/421-0931
Beachwood Place store: 216/831-4840

Gallery Hours

Tuesday, Thursday, Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day

Museum Cafe Hours

Tuesday, Thursday, Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members' Hours

Tuesday-Saturday 1:00-gallery closing
Slide Library by appointment only

Parking

75¢ per half-hour to \$6 max. in upper lot
\$3 flat rate in parking deck
Free to senior citizens all day Thursday
Free with handicapped permit
\$2 flat fee every Wednesday after 5:00

For Visitors with Disabilities

Large-type brochure available in the North Lobby. Borrow wheelchairs at the check room
Wheelchair access is via the North Door

Free assistive listening system

(ask at the North Lobby check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank



*For
parents
who have
everything*

In honor of Mother's Day and Father's Day, members can give a new Gift Membership to Mom, Dad, or any other favorite person in their lives at a 15% discount. The discount is available to members submitting this form and payment between April 1 and June 30, 1995.

Membership provides invitations to previews and receptions, the new *Members Magazine*, 15% discount at the Museum Store, and other exclusive benefits.

Just complete the application form and mail it with payment to the Membership Department. The gift includes a special card indicating that the membership is from you.

Check a category:

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